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THE MAGAZINE OF
RECORD INFORMATION
& STATISTICS

record research

65 GRAND AVENUE BROOKLYN, N. Y. 11205

JANUARY

1975
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131

MERRY
CHRISTMAS
and a
HAPPY
NEW YEAR

**NOSTALGIA
BOOK CLUB**

Brian Rust's
THE
DANCE BANDS
(see page 2)

RARE LABEL
RESEARCH

HERSCHEL

GOLD SEAL



MUSIC-KLEE SPEAKING

By Joe H. Klee

COLUMBIA REISSUES: Special Products Division & French CBS

Columbia, be praised. Good ol' CBS seems to be in the throws of some sort of mammoth reissue program which, it is hoped, will eventually see the reissue of all the worth while jazz items in their catalog, and that's sizeable.

There are the regular Columbia reissues. Recent reissues on their familiar red label include double pocket sets by the Luis Russell Orchestra featuring my man J. C. Higgenbotham on trombone and by the Gene Krupa band featuring the vocals of Anita O'day and Roy Eldridge.

Then there is the special products division which specializes in reissuing LPs which have been deleted from either the Epic or Columbia catalog. These are not available at all stores but the hipper jazz stores should either stock them or be able to special order them for you. They include things like the sets by Bobby Hackett, Chu Berry, Red Norvo, Louis Armstrong and Johnny Hodges which were formerly available as Epic reissues and albums of early Gene Krupa and Bing Crosby which appeared on Columbia. The original album notes are usually retained, sometimes also the album covers. Then there are such worthwhile items as "Lambert, Hendricks and Ross Sing Ellington" or Duke's album "A Drum Is A Woman." The sound is about as good as the originals were which can vary from superb to just awful.

The other reissue series is from French CBS and the title of the series is "Aimez Vous Le Jazz?" As of this writing they're up to #31 and the names are like the hall of fame. Miles Davis, Art Tatum, Charlie Christian, Sidney Bechet, Louis Armstrong, Duke Ellington, Benny Goodman, Teddy Wilson, Cab Calloway, Django Reinhardt, Clarence Williams, Earl Hines, John Coltrane, Cannonball Adderley, Bill Evans, Fats Waller, King Oliver, Lester Young and Coleman Hawkins. The quality again varies, usually with the state of whatever original material is being reissued, but the transfers all seem to be excellent and these are records no collector can afford to be without ... Clarence Williams Blue

(cont'd on page 6)

HERSCHEL GOLD SEAL

Research

Henry Henriksen

from Henry Henriksen, Minneapolis, Minn.

This letter is about the Herschel GOLD SEAL numerical of the Northwest Phonograph and Supply Co., of St. Paul and Minneapolis, covering 21 records, (42 sides) numbers 2001 to 2021.

Harry Bernstein was president and owner during the 1927 period and was the Northwest distributor of the Gennett records as well as other major labels during the 1920s.

In September 1962, I received a letter from John K. Mackenzie of Costa Mesa, California enquiring about Harry Bernstein's background of his company for his project of research into Gennett and its history (1926-1934).

I answered his request by telling him that Bernstein had passed on years ago and it was late in the day for any information by interview.

The "Gold Seal" series of 21 records ceased when some litigation involving recordings made for his company was stopped.

Harry Bernstein's son Charles ran the Furniture Exposition Mart in Minneapolis at 3338-3342 University Ave., where the remaining stock of about 15,000 records were stored.

Collectors in Twin Cities were unable to see them while Bernstein was alive. In 1945 a relation of his picked up a bundle and other relations took some including the employees - while about 8,000 to 10,000 were thrown away.

In my seven page letter to MacKenzie, I told him of the huge stock in 1932, the year the company went out of business and how it had been dissipated by 1950.

In 1950 I heard there was still an accumulation of mint stock there and I found some varieties including some masters made in Chicago by Gennett by local orchestras and blues singers.

This cache was the last of Bernstein's stock about 3,000 to 5,000 but it consisted of hillbilly - old-time - Hawaiian and Standard selections.

(cont'd on page 5)



DISCO-ING IN

by George Blacker

THE PENNSYLVANIA VERTICAL GROUP - PRELIMINARY REPORT

(Or, with Apologies to Mike Zaccagnino,
"Phono-Cut is a FINK!")

A bit more than a year ago, I raised the question, in the correspondence columns of this publication, of the possibility of a tie-in of some sort between the many vertical-cut labels that were sold in this country in the late teens, mostly prior to 1917-18. Out of deference to the fact that most of them seemed to have corporate offices in Philadelphia or other Pennsylvania cities, I dubbed the congeries of labels the "Pennsylvania Vertical Group". All of them seemed to have certain characteristics in common:

1. All were sapphire-cut (Pathe-grooved) verticals.
2. All had catalog numbers in a 5000's block
3. Nearly all had corporate offices in Pennsylvania.

I outlined a theory that they might have been tied into each other by some such means as master pooling, a succession of reorganizations accompanied by a change of address and label or something of that sort. The labels I suspected of being thus interrelated were: Rex, Keen-O-Phone, Domestic, Phono-Cut, McKinley and Rishell, among others.

In the next issue of the magazine, Jim Walsh, quoting his recollection of reminiscences told him by the late Fred Hager, provided partial confirmation of my theory. According to his information, one company produced most of the labels of the "Pennsylvania Vertical Group" (hereinafter to be referred to, for the sake of brevity, as the PVG). It all began in 1910, when a Boston millionaire named Whitney formed the company that produced the "Phono-Cut" label. I might remark that the corporate name of the concern seems to have been The Boston Talking Machine Company; this is the name that appears on the label of a Phono-Cut test pressing I've seen. Hager was engaged by Mr. Whitney as recording director for Phono-Cut, or Boston T. M. Around 1912 or 1913, Phono-Cut was sold to a Philadelphia businessman named Keen, who moved the com-

(cont'd on page 6)

LAVISH NEW WORD-AND-PICTURE BOOK CAPTURES THE GLORY DAYS OF THE DANCE BAND ERA (WHICH COULD BE COMING BACK!)

THE DANCE BANDS

BRIAN RUST

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Books on jazz abound; but strangely, only a handful have ever dealt, even partially, with dance bands. Yet it was the dance bands that had the greater impact on popular culture—so great an impact that the quarter century from the end of World War I to the end of World War II is rightly called the Dance Band Era. Brian Rust chronicles it, here and abroad, with color and style.

The Twenties belonged to Paul Whiteman—but the King of Jazz led more a dance and stage band than a jazz ensemble. Brian Rust captures "Pops," but not to the neglect of Sam Lanin, Art Hickman, Vincent Lopez, Jack Hylton and Ted Lewis; nor of the jazz-flavored orchestras of Jean Goldkette, Fletcher Henderson, Ben Pollack, and the California Ramblers; nor even of exotic figures like Thelma Terry, Coon-Sanders' Original Nighthawks, and the Savoy Orpheans.

In this volume, the sweet bands come into their own. The Thirties were not only the Swing Era but also the great decade of the sweet bands: Guy Lombardo, Hal Kemp, Isham Jones, Ray Noble, Kay Kyser, dozens more.

The first singing superstars also emerged during the Depression: Rudy Vallee, Bing Crosby, Russ Columbo. Others, not as popular, often surpassed the superstars in vocal artistry: Mildred Bailey, Al Bowlly, Ruth Etting and old *sui generis* himself, Louis Armstrong.

The Dance Band Era came to a golden climax in the late Thirties and early Forties with the big-band explosion. Glenn Miller's was number one, but Harry James, the Dorseys, Goodman and Shaw commanded loyal legions. Just behind the leaders followed scores of memorable bands: black and white, sweet and hot and a little of both. They're all here.

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DIGGIN' THE GROOVESwith bob davenport

Perhaps one of the most under-rated artists from out of our record past is Cab Calloway. As a showman he was difficult to surpass, and as a vocalist he was THE king in his field, and I'd like to go on record extolling his ballad work. Unfortunately there's not too much of that (except for "I'll Be Around") on a special priced two record set from Columbia. (G 32593).

But some of the Calloway classics are here, like "Minnie the Moocher", "Hi De Ho Man", "Jumpin' Jive", etc., and there's much evidence of the class arrangers Cab used like Buster Harding, Benny Carter, Buck Ram, Gerald Wilson, and others. -- And it shouldn't be forgotten that there were some great guys blowin' in Cab's bands, like Chu Berry, Cozy Cole, Jonah Jones, Dizzie, Walter Thomas, Tyree Glenn, and many others.

Jack Haley, Jr. has produced a new MGM film called "That's Entertainment" and on MCA Records (MCA2-11002) is featured the sound track. And while some of the items are incomplete, there is so much here that the collector of nostalgia is going to dig I just don't see how you can pass it by when you're thumbing through the new releases in your favorite record store. Space forbids me from giving you every item, but just mull over these items:

Cary Grant singing "Did I Remember"; James Stewart and Eleanor Powell doing "Easy To Love". "Going Hollywood" by Bing (which I don't believe was ever commercially released), "Singin' In the Rain" by Ukelele Ike, "Wizard of Oz Medley" with Garland, Haley, Lahr, Bolger and the Munchkin Chorus! And there's June Allyson singing "Thou Swell", "Honey-suckle Rose" by Lena Horne. But I've got to stop; there's just so much more!

One item I question, though: They show Dennis Morgan singing "A Pretty Girl Is Like A Meldoy" from "The Great Ziegfeld", and it sure sounds like Alan Jones to me.

In 1972 Dick Haymes did a come-back show at the Cocoanut Grove, and it was all captured on Daybreak

Records (DR2016), and I strongly recommend it to all the Haymes fans. He sounds great, and does a lot of the old things, but with a little up-dated Haymes vocalizing on some contemporary things. Alan Copeland conducts the Les Brown Orch. on this one, and The Burgandy Street Singers join Dick on some items. Nice to have Dick back in good voice, good spirits, and obviously happy with life once again.

In 1960 the fabled "Speckled Red" (Rufus Perryman) recorded some stuff live and it was captured on VJM Records LC 11 by Steve Lane. You'll like "Oh Red", "It Feels Good", "Woke Up This Morning", "'Tain't Nobody's bizness If I Do", and all of the other items Red does in his famous style here.

It was a time ago, but Halcyon on England did release an album called "Annette Hanshaw, Sweetheart of the Twenties" that certainly deserved consideration. The album covers tells us that you'll also hear such people as Red Nichols, Vic Berton, Joe Venuti, Rube Bloom, Adrian Rollini, Eddie Lang, Miff Mole and Jimmy Lytell. Brian Rust has done the interesting jacket notes, and the information tells us that these are all from the 1926-27 period.

By the way, these English Halcyon and VJM's can be obtained here in America through Bill Barry, 215 Lindenwood Dr., Danville, Illinois 61832.

Star-Tone ST-210 is one that is difficult to pass up. Most of it is "sweet band" stuff with the exception of Glen Gray's "Alexander's Ragtime Band", Paul Whiteman's "Christmas Night in Harlem" with T joining vocal forced with Frankie Trumbauer and Charlie Teagarden and not Johnny Mercer! Red Nichols is also here but he's not too jazzy accompanying James Melton singing "Let Me Be Born Again"!

Alice Faye does a medley with Hal Kemp's band, Ozzie & Harriet are here on "Am I Gonna Have Trouble With You". The "Restless" number by Eddie Stone with Ishem Jones is great, and you'll also hear Dale Evans

singing with the Anson Weeks band doing "I Can't Get Started".

As is the case with most of these Star-Tones items are all taken off the air, and so many were never issued on commercial record. But the quality is quite good even though they cover the 1931-1937 period.

A must item for Al Jolson collectors is "Al Jolson, The Vitaphone Years" on A-Jay #3749, featuring songs Al sang in such memorable movies as "The Jazz Singer", "The Singing Fool", "Say It With Songs", "Mammy", "Big Boy", "Hallelujah, I'm a Bum", "Wonder Bar" and "Go into Your Dance."

All items are right from the sound tracks and out of necessity (to eliminate some annoying dialogue) they have been cut in length. But all in all a fine job was done in transferring these to LP.

Some very interesting items here by Al, and while I'm not an expert I do believe there were some that never found their way onto commercial records. These would include the very amusing (and terribly risque for those days!) "Why Do They All Take the Night Boat To Albany", "Tomorrow Is Another Day", "Who Paid the Rent for Mrs. Rip Van Winkle", and "Sleeping Beauty". The last named was meant for inclusion in "Hallelujah I'm a Bum" but ended up on the cutting room floor!

This is truly a limited edition LP with only 500 being pressed and is available only through John Newton, Jr. at 4013 Glendale St., Philadelphia, PA. 19124

A very interesting item is on the two LP's from Columbia, both special priced two-record sets. The first is the "Tribute to Duke Ellington" (G 32564) with sessions done late in 1947. Right from the start with "H'Ya Sue" on the first side, first band, the album swings with all the great Duke sounds we've all grown to love. Vocals are handled by Ray Nance, Kay Davis, Al Hibbler, and Dolores Parker; and all of the great

(cont'd on page 4)

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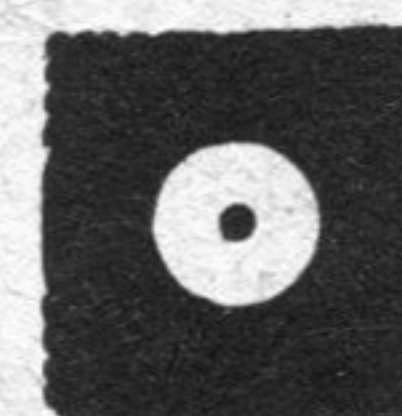
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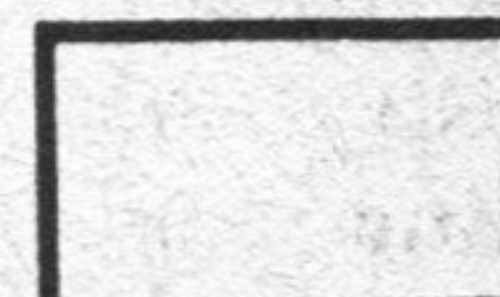
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DIGGIN' THE GROOVES (continued)

with bob davenport

Duke instrumentalists are also here, like Hodges, Carney, Greer, Pettiford, Procope, Nance, Glenn, and so on!

The other Columbia (KG 32822) couples Benny Goodman and Helen Forrest during the years 1939-1941, and while it may not be great jazz, it is good pop. Kind of interesting hearing Benny and Helen do numbers that were hits by other bands and singers like "Oh! Look At Me Now!", "Amapola", "Shake Down the Stars", "Mister Meadowlark", etc.

For you movie buffs there is an interesting item on Angel (S-36073) called "Sound of Silents" as performed by Lee Erwin at the mighty console of the Fox-Capitol Theatre Wurlitzer pipe organ. Some of the great accompanying, or "theme" music is heard here from such films as the "Thief of Bagdad", "Wings", "The General", "What Price Glory" and others.

Special mention and attention is now directed to the Sunbeam label. A Gargantuan salute to Benny Goodman by owner Alan Roberts is part of the catalog. Just imagine a total of 37 (by my count) LP's featuring BG, including 12 live broadcasts from the Manhattan Room, in 1937; 5 from the Congress Hotel in 1935-36; some with Ben Selvin, Ben Pollack, Adrian Rollini, Ted Lewis, Thesaurus Rhythm Makers, the Let's Dance broadcasts of 1934-35, the early Melotones, and so on far into the night.

Of course these are not all GREAT Benny, but historically they are very important, and for the most part the quality is quite good. Alan is to be congratulated on this super effort to make all of these BG's available on reissue LP.

This label also has released several of the very interesting items produced by the late Steve Prosper in San Francisco. Among these are "Those Great Brunswick Phonograph Records, 1926-29" (MFC-7); "A Hodge Podge of Off Beat Jazz", featuring Ellington, Lang, Pollack, Dodds, Steeple and others on MFC-5; and "The Cardboard Dance Hall" (MFC-9) featuring some of those great Hit-of-the-Week Recordings from the 1930-32 period. Plus several others.

But there's more!---Much more:

For example on HB-301, "The Dorsey Brothers, 1934" with vocals by Bob Crosby, Kay Weber and the trio (Skeets Herfurt, Roc Hillman and Don Mattison). And Tommy Dorsey & His Orch, 1935-39 on SB-201 with Jack Leonard and Edythe Wrighthead vocally, plus some fine instrumentals such as "Maple Leaf Rag", "Melody In F", "Weary Blues", "Nola" and "Mr. Ghost Goes To Town".

Then on SB-203 we find Harry James & His Orch. from the 1940-41 period featuring Dick Haymes vocally on "How High the Noon", "Number Ten Lullaby Lane" and "For Want of a Star". Again, there are some of the fine James instrumentals like "Tabu", "Cherokee", "Jeffrie's Blues", etc. -- All of these items are from broadcasts from the Southland Cafe, Boston, and The Blue Room, Hotel Lincoln in N. Y.

Xavier Cugat & His Orch. in an album simply titled "Cugie" is our next item from 1933-1940 period on HB-305. Seven of the sixteen numbers on this LP feature the voice of a very young Dinah Shore on such tunes as "In Sunny San Domingo", "Rhumba-Cardi", "The Breeze and I", "Whatever Happened To You", etc.

A subsidiary part of Sunbeam in Sountrak label, and ST-101 features the original soundtrack of "The Big Broadcast". All of the greats are heard in this one, including Bing, Cab, Donald Novis, Mills Bros., Kate Smith, the Boswells, Vincent Lopez and Burns and Allen.

The next three items to be reviewed are all from electrical transcriptions, and the first is HB-302 featuring Phil Harris & His Orch. in broadcasts from the Cocoanut Grove in Los Angeles. Phil, Leah Ray, (an early band chick with a lot of personality and style), and the Three Ambassadors are heard, along with a surprise in a very young (15 years old) "Smilin' Jack Smith!

On HB-303 we find the band of Jimmie Grier, also from the Cocoanut Grove in L. A. in the year 1932. Vocally are heard Gogo Delyse and Loyce Whiteman (another fine early days band chick). This West Coast band was not as well known as some, but it was a fine hotel band and of course in later years (1935!) really hit it big when it hired a young Pinky Tomlin.

Another live broadcast from the Cocoanut Grove in L. A. in 1932 featured the orchestra of Gus Arnheim. This was another West Coast band that featured some great vocalists including Bing and Donald Novis (neither heard here), and Dave Marshall, a fine ballad singer, Harry Barris of the Rhythm Boys, his Mrs., Loyce Whiteman, the Three Ambassadors, and once again "Smilin'" Jack Smith, who was also a part of the Three Ambassadors. This was a big band, and a fine one with a lot of talent. This is Sunbeam HB-304.

By the way, in reporting to you that this label also distributed some of the late Steve Prosper items, we neglected to tell you that it also has the 1930 Ishem Jones item (MFC-8), the Ray Noble 1929-31 LP (MFC-6), Horace Heidt 1927-29 (MFC-4). And if you want a completed catalog of this very fine line write to Sunbeam Records, 13821 Calvert St., Van Nuys, Calif. 91401 and enclose a self addressed #10 stamped envelope.

From Monmouth-Evergreen comes a very interesting item (MES 7067) featuring the legendary Libby Holman in some late performances (1954 and 1965, and including her last recording). Gerald Cook is in charge of the music here. Despite her dislike in later years for night clubs, it was in this area that she found her greatest success in years gone by, and without a doubt she was one of the finest of the saloon chanteuses. By the way her final recording for the people at M. E. was a tune called "Bad Girl", and original by Gerald Cook.

Good news for the W. C. Fields cult! -- Producer Bruce Lundvall has put together a W. C. Fields Festival on three Columbia LP's (KC 33240, 33241 and 33253.) One of these is the radio adaptation of his delightful film, "Poppy", while the other two feature various radio excerpts with Bill, and Edgar Bergen, Charlie McCarthy, Don Ameche and Josephine Hutchinson. Despite the fact that Fields, like Laurel & Hardy, is a visual comic, the humor still comes through on records.

A John Hammond Collection item is next from Columbia (this one is KC 32708) and features the Original Boogie Woogie Piano Giants" from 1938-1941. There's no question that Meade Lux Lewis, Pete Johnson and Albert Ammons fit the title of "giant" when it came to boogie woogie, and the items heard in this LP are a joy to the ear!

Tulip Records has two new items certainly worthy of mention. TLP-107 features some 1944 "remotes" by Woody Herman on side I and Harry James on side II. All of the excitement of these "live" broadcasts are in evidence here. Vocals are handled by Woody and Frances Wayne on the Herman side, and by Helen Ward and Buddy DeVito on the James side.

The other Tulip item (TLP-108) features a Command Performance USA, Music Hall, 1945 with Bing Crosby featured as host. Also heard are the Andrews Sisters, Lauren Bacall, Stan Kenton and Anita O'Day, Johnny Mercer, Eugenie Baird, the Charioteers, announcer Ken Carpenter and the orchestra of John Scott Trotter. It's a delightful journey back to the year 1945.

Gene Norman continues to put out Vintage Series product on his GNP/Crescendo label, and three worthy of note are GNP-9031, "Django 1934", which feature the first recordings of the Quintette of the Hot Club of France.

Secondly, an artist I have always found delightful. On GNP-9013 Benny Strong is featured on an LP called "That Certain Party" after one of Benny's biggest hits. All of the great "oldies" are here sung as if they belonged to Benny exclusively. An added surprise for me was the revelation in the notes that Benny was the child model for the Fisk (tire) "Time to Retire" ad; remember the cute lad holding the candle and yawning? That's our Benny!

Third in this series on GNPS-9024 is titled "Cleo's Choice" and features one of our modern great jazz vocalists, Cleo Laine. These are early efforts of Cleo done in 1956-1957 and they demonstrate clearly the formative years of one who will go down in history as one of the great jazz artists of our time.

Guess that about wraps it up for this issue. --- But I do want to thank all of you for the many fine letters that keep coming in to me, and I have changed my address to P. O. Box 918, San Anselmo, Calif. 94960; I find that I can get better mail service by having a Postal box. So, if there is anything you want to know about items reviewed here drop me a line and I'll do my best to get right back to you.

Modern Eyes-zing

A new RR column into the realm of modern jazz

by BOB PORTER

23. One of the rarest of all jazz LPs came into our possession recently: United 002 by Jimmy Forrest. Since we are very partial toward this fine tenorman--now with Count Basie--we were happy to note some additional material other than those titles listed in Jepsen. The discoveries are: SOME OF THE WANDERER, COACH 13, THERE WILL NEVER BE ANOTHER YOU and SWINGING and ROCKING (actually McShann's THE JUMPIN' BLUES). MY BUDDY and SOPHISTICATED LADY are the only issued United titles not present on the LP. The LP was issued in 1956.

24. Further to missing James Moody Cadet material, there is a session probably from May 1958 with four unissued titles. They are: BLUES FOR THE QUEEN (9297); Windy (9298); MISSING YOU (9299) and ARGO BLUES (9300). There are two other Moody/Cadet sessions that haven't come to light. DISAPPOINTED (11003), ROUND MIDNIGHT (11004) and STABLEMATES (11005) comprise one session while FUNNY (11418); SOMEWHERE (11419); GOODBYE OLD GIRL (11420); MARIA (11421) and POO POO (11422) make up the other. Argo/Cadet LP 695 was recorded January 30, 1962 and since that session starts with mx. 11438 January 1962 would seem a certainty for the latter while November 1961 is a guess for the former. Incidentally my source for this data is the Argo/Cadet master book. I have no personnel data.

25. A recent publication with the unwieldy title: THE NEW EXPANDED BIBLIOGRAPHY OF JAZZ COMPOSITIONS BASED ON THE CHORD PROGRESSIONS OF STANDARD TUNES by Reese Markewich, M.D. will be of considerable use to researchers and historians. Essentially a listing, the book details under the heading of each standard the title, author, publisher, "creatively interesting recording" and show-or-movie-if any of the "new" work. This is done without any differentiation between composed and improvised lines - a distinction that might prove valuable in subsequent editions. The emphasis is on the modern era more because of the author's orientation than any specific desire to exclude anything.

SWEET GEORGIA BROWN and WHAT IS THIS THING CALLED LOVE are at the top of the list with twenty-one entries each but it should be emphasized that this is an ongoing enterprise and new entries crop up almost daily. The author solicits information from all sources and promises addenda pages at such a time as they become necessary. Available from Dr. Markewich, 39 Gramercy Park North, New York City 10010 for \$4.95.

26. As promised we begin a list of correction/additions to the PRESTIGE JAZZ RECORDS 1949-1971 discography. The initial listing is submitted by author Michel Ruppli with the assistance of Gordon Inglis.

Page 1: MICHELLE (JRC12E) is not on PRLP 7255, nor on PR 7434. BATTLE OF THE SAXES (JRC19B), also on NJ 1401. Page 5: WRAP YOUR TROUBLES IN DREAMS (JRC 78B), also on PREP 1313. Page 8: Lee Konitz sessions: 140 to 145 all on PR 16011. Page 9: ROUNDHOUSE (171D) is on PR 761, NOT 762. IDE'S SIDE is 172C. BWEEBIDA BWOBIDA (173-3) is not on Pr. 761 but on Pr. 762. Page 10: 178 and 179 issued on PAR 909.

Further details in the next column.

27. Uncredited vocalists can be very aggravating to collectors especially if instrumental solos are the object of one's search. I've run into just such a problem with Cootie Williams' late 40's sessions. I LOVE YOU YES I DO (1587) on Mercury 8073 is a feature for Billy Matthews and the Balladeers (attention group collectors!) while both titles on Mercury 8168 have vocals. MERCENARY PAPA (2983) features Eddie Mack while YOU GOT TO PAY (2984) has a vocal by Mack Edmundson (are they the same guy?). SHOTGUN BOOGIE (D722) on Derby 756 is also an Eddie Mack vocal. There is little of jazz value on these discs.

(cont'd on page 6)

I don't know why "Herschel" precedes GOLD SEAL. The numerical consists of vocalists, popular, orchestras, folk, spirituals and a few good jazz groups, a little of everything and the matrix numbers indicate most by Gennett.

I had all these records in the numerical and many I had extra copies of the same numbers.

The regret the collectors have here, is the fact that they passed up this hoard of Gennett-hillbillie records and all the rest.

Tom Gates & His Orchestra and Eddie Carlew's Orch. were recorded in St. Paul by Harry Bernstein for Gennett, but he did not press records or have the equipment for record production.

I have been unable to contact any one in connection with Bernstein's NWPC since 1950. His wife and son are not listed in the phone book.

This is not a world shaking numerical to compile but it certainly was easy compared to the Black Patti I'm working on at present with only a few omissions left to track down.

Record Number	Artist or Orchestra	Song Title	Matrix or Masters
2001-A	Arthur Fields, Tenor-Banjo Acc.	He Aint Done Right By Nell	X81A
2001-B	Jack Kaufman, "-Bjo&Uke Acc.	Hi-Diddle-Diddle	X97A
2002-A	Arthur Fields, Tenor, Acc by Trio	(She was just) A Sailor's Sweetheart	9761
2002-B	Jack Kaufman, Tenor, Banjo Acc.	The Pump Song	X110A
2003-A	Robert Newman, Violin&Piano Acc.	Moonlight and Roses	X74
2003-B	Robbins and Arnold, Orch. Acc.	When You're Gone I Won't Forget	?
2004-A	Gordon and Wilson, Orch. Acc.	I Never Knew How Wonderful You Were (Till I Lost You Wonderful One)	9939A
2004-B	The Radio Franks, Lute, Banjo Acc.	If You Miss Me As I Miss You	X146
2005-A	Vernon Dalhart, Tenor, Guitar	The Miami Storm	GEX279A
2005-B	Vernon Dalhart, Tenor, Guitar	Billy Richardson's Last Ride	GEX280
2006-A	Willie Creager&His Orchestra Waltz with Vocal Chorus Keller Sisters & Lynch	Why Did You Say Goodbye	GEX303A
2006-B	Willie Creager&His Orchestra Fox Trot-Vocal Chorus	Because I Love You	GEX304-A
2007-A	Harry Pollock&His Club Maurice Diamonds	When You Waltz With The One You Love (Waltz with Vocal)	GEX297
2007-B	Willie Creager & Orchestra Keller Sisters & Lynch	I'm Forever Dreaming of You (Waltz with Vocal Chorus)	GEX302
2008-A	The Royal Troubadors, Fox Trot with Vocal Chorus	Meadow Lark	GEX306
2008-B	Harry Pollock & His Club Maurice Diamonds (Foxtrot with Vocal Chorus)	Sunday	GEX300
2009-A	Willie Creager & His Orchestra	I'm On My Way Home	GEX301A
2009-B	The Royal Troubadors	Give Me A Ukelele - And A Ukelele Baby	GEX305A
2010-A	Johnny Silvester & His Orchestra (Also Sylvester) (Foxtrot w. Chbr.)	No One But You (Knows How To Love)	GEX277
2010-B	Clesis Areoleans (Foxtrot)	Ain't I Got Rosie	GEX278A
Note:	Also on Champion as Twin City Bellhops - 15174- Both Sides) Also on Gennett #6061 (Electrobeam) Also on Gennett #3380 (Red Label)		
2011-A	Vaughn DeLeath, Popular Vocal	Pretty Little Thing	GEX318
2011-B	Vaughn DeLeath, Popular Vocal	Here Comes Fatima	GEX317A
2012-A	Harry Pollock & His Club Maurice Diamonds (Foxtrot w. Vocal Chorus)	Half A Moon (Is Better Than No Moon)	GEX298
2012-B	Willie Creager's Rhythm Aces (FoxTrot with Vocal Specialty)	Don't Sing Aloha When I Go (Original Berliner MXE2561B)	GEX329A
2013-A	Dick Beeson's Melody Boys (Foxtrot)	Chinese Moon	X240A
2013-B	The Royal Troubadors (Foxtrot-Vocal Chorus)	That Night in Araby	X245A
2014-A	Elmer Grosso's Greenwich Village Orchestra (Foxtrot-Voc Chorus)	Mother Dear	GEX357A
2014-B	Elmer Grosso's Greenwich Village Orchestra (Foxtrot-Voc Chorus)	If Tears Could Bring You Back to Me	GEX358
2015-A	Willie Creager's Rhythm Aces (Foxtrot - Vocal Chorus)	Hello Bluebird (Berliner E2562A)	GEX327
2015-B	Cuban Dance Kings (Foxtrot - Vocal Chorus)	There's A Little White House (Where the Red, Red Roses Grow)	GEX337A
2016-A	Nazarene Congregational Church Choir, Bklyn, N. Y. (Negro Spiritual)	Bye and Bye	GEX355
2016-B	Nazarene Congr. Church Choir Note: Also on Gennett & Black Patti	Joshua Fit De Battle of Jericho	GEX354
2017-A	Dr. Henry Hugh Proctor, D. D. Nazarene Congr. Church, Bklyn, NY	Address to Negroes of America	GEX 353
2017-B	Nazarene Congr. Church Choir Brooklyn, N. Y.	Lift Every Voice and Sing (American Negro Anthem)	GEX356A
2018-A	Vernon Dalhart and Carson Robison	Just A Melody	GEX386A
2018-B	Vernon Dalhart and Carson Robison	When You're Far Away	GEX387
2019-A	Carroll and Grady (Acc. by Piano)	I Get The Blues When It Rains)	20334A
2019-B	Carroll and Grady (Acc. -Guitar)	Etiquette Song	20334B
2020-A	Slim Johnson (Acc. by Piano) (The Blues Crooner)	If Mama Has Outside Lovin' Papa Has Outside Lovin' Too	On Gennett Electrobeam 20339A
2020-B	Sidney Williams (Piano Novelty) (A Minneapolis Pianist)	Mississippi Shivers	20339B MX12861
2021-A	Happy Jackson (Tenor Solo) (Violin-Guitar Acc.)	Who Said I was a Bum	12468A 3319
2021-B	Happy Jackson " "	Goin' To Have a Big Time Tonight	32405B 3378

Note: 2021-A also Happy Jackson (3319)
2021-B - Happy Jackson & Carson Robison Trio (3378)
Is this pseudonym for Frank Luther?



Label of the Month: A real rarity is our subject for this department this time! Listed in some places as "Gold Seal" and in other places as "Herschel", the label is actually "Herschel Gold Seal" as will be seen from our accompanying cut. The label was produced by Gennett for Northwestern Phonograph Supply Co., St. Paul and Minneapolis. The Gennett Ledgers contain many references as "North. W. Phono, Sup. Co." (mx X 227), "Test To Gold Seal" (same mx), "Rush N. W. Phono." (GEX 302) and "10/29 Bern." (BEX 329). Bern. is apparently an abbreviation for the proprietor of N. W. Phono, whose name was, I think, Bernstein. Some Herschel Gold Seal catalog numbers appear in the ledgers like "2012" against master BEX 329. The label is not mentioned at all - just the number. Since there are only a few such notations, it would be almost useless to look to the Gennett Ledgers to compile a H. G. S. catalog. From the rarity of the records themselves, the prospects of reconstructing such a catalog are rather dim! Known range of catalog numbers at present is 2001 to 2021. Masters on these records range from X 277 to BEX 329 which date from 9/24/26 to 10/25/26, a rather limited range! Whether the records were issued shortly after the recording dates or much later is not known and whether they were issued all in one release or over a period of time is also a mystery. And we don't have any idea if the label lasted long enough for the numbers to go higher than our known high number of 2021. Much data is needed! The label is black with gold print and obviously resembles Gennett electrobeam from which it drew its masters. Data for the one illustrated, Herschel Gold Seal 2008 is: A. Meadow Lark (Florito-Keidel) (GEX 306), The Royal Troubadours, Vocal Chorus by Arthur Fields (From Gennett 3388)/B. Sunday (Miller-Cohn-Stein-Kieger) (GEX 300), Harry Pollock & His Club Maurice Diamonds, Vocal Chorus by Arthur Hall (From Gennett 3388). Whether any Gennett material issued on H. G. S. was unissued on Gennett or Champion we don't know. More information is needed on this label and we welcome any comments.

PVG RESEARCH PROJECT - (continued)

with George Blacker

pany to Philadelphia and renamed it "Keen-O-Phone", after himself. About a year after that, the shorter and more euphorious "Rex" name was adopted. Rex continued in business till about 1917, when it apparently went broke. This was no disaster for Mr. Hager, as he was engaged by Otto Heineman as recording director for Okeh.

Jim quotes Mr. Hager as definitely remembering that Rex made records for Rishell, who wanted a line of records to sell with their phonographs, and he rather guessed that many other PVG labels were indeed Rex products.

Armed with that basic premise, I began actively seeking out data on as many 10-inch sapphire-cut vertical discs with 5000's catalog numbers as I could find, set up a research file and awaited results, which were soon forthcoming.

Some of the results pleased me greatly, as they tended largely to confirm my basic premise that Rex and Keen-O-Phone were tied into other PVG labels. I ran into a few sour notes, as will be outlined below -- I failed to tie my few Canadian Brunswick issues to any known Rex coupling, and a sapphire-cut Operaphone, obtained at a Syndicate gathering of long ago, could not be related to any known Rex issue. These were minor disturbances on my journey - not pleasant, but not wholly unexpected. The real jolt, however, came when I recently received a generous batch of Phono-Cut listings, at least eight of which had catalog numbers that I'd already documented on Rex or other PVG labels. NOT ONE OF THOSE PHONO-CUTS HAD THE SAME COUPLING AS ITS COUNTERPART ON REX:

I am at a loss to explain such a glaringly consistent failure to relate Rex and Phono-Cut issues by catalog numbers, unless: (a) Mr. Hager's memory was very much at fault or (b) The Phono-Cut catalog was dumped, either in part or in whole, when the company was relocated in Philadelphia and a new catalog was started from scratch, with the old Phono-Cut catalog numbers being reused for new Keen-O-Phone (and later Rex) issues. Indeed, if I am not to be forced to drop Phono-Cut from consideration as a PVG label, some proof that the Phono-Cut catalog was dropped, at least in part, will have to be forthcoming. I'd be satisfied to find a Phono-Cut master reissued on Rex or Keen-O-Phone, even cross-coupled. Such evidence has yet to appear, but I haven't given up hope.

I wish to appeal to all readers for data on any records they may have that will be helpful to this project. The PVG project is only a bit more than a year old, and the surface has barely been scratched!

My thanks to the following collectors for data submitted thus far:

Bill Altland, Navarre, Ohio
Michael Biel, Columbia, Mo.
Bill Bryant, Portland, Me.
Harry Custer, Franklin, Mich.
Allen G. Debus, Deerfield, Ill.
Milford Fargo, Fairport, N. Y.
Oliver R. Graham, Westerly, R. I.
Carl Kendziora, Pound Ridge, N. Y.
Walt Michell, Oriskany, N. Y.
John Petty, Rutherfordton, N. C.
Frank B. Pope, Carnegie, Pa.
"Record Research"
"Recorded Ragtime" (by Dave Jasen)

PVG RESEARCH PROJECT

Statistical Breakdown

1. Documented instances of dual-label release of the same coupling:

Rex/Keen-O-Phone: 2 (5006, 5026)
Rex/Rishell: 3 (5079, 5430, 5489)
Rex/Playerphone: 1 (5414)
Rex/McKinley: 1 (5099)

Phono-Cut/Remington: 1 (5002) TOTAL
TO DATE: 8

2. Documented instances of DIFFERENT couplings issued on same catalog numbers:

Rex/Operaphone 5163
Rex/Canadian Brunswick: 5240
Rex/Phono-Cut 5026
Rex/Phono-Cut 5029
Rex/Phono-Cut 5034
Rex/Phono-Cut 5068
Rex/Phono-Cut 5081
Rex/Phono-Cut 5257
Rex/Phono-Cut 5421
Rishell/Phono-Cut 5048
Sonora/Phono-Cut 5051
McKinley/Phono-Cut 5099
Canadian Brunswick/Phono-Cut 5117
McKinley/Phono-Cut 5130

Total to Date: 14, Phono-Cut being responsible for most of the conflicts.

3. PVG Catalog numbers documented -- a Breakdown by Catalog number (N. B. : # indicates dual-label release of this coupling, the ampersand (&) indicates different releases on the same catalog number and the asterisk (*) indicates that data on this particular record is incomplete in one way or another. In such cases, I'd appreciate more complete data. Also, if you have records bearing these catalog numbers on labels other than those under which I've entered them, please let me know about them. New listings are vitally important!

REX:	PHONO-CUT:
5006# 5159 5290 5388	5001 5068& 5187
5026#& 5162 5291 5389	5002# 5075 5189
5029& 5163& 5298 5390	5008 5081& 5197
5034& 5165 5299 5406	5010 5083 5211
5044* F5177 5302 5407	5019 5097 5219*
5065 5193 5306 5409	5021 5099& 5219*
5067 5195 5330 5412	5022*& 5109 5224
5068& 5204 5336 D5414#	5023 5114 5257&
5077 5209 5342 5415*	5024 5115 5264
F5079 5229 5343* 5420	5026& 5117& 5421&
F5081*& 5230* 5348 5421&	5027* 5120&
5082 5232 D5362 D5430#	5029& 5136
5099#& 5240& 5366 5442	5030 5139
5120 5241 5375 5444	5031 5141
5123 5244 5380 5458	5034& 5148
5151 5246 5383 5465	5035 5154
D5257& 5386 5468	5040 5155
D5258 5489#	5041 5157
5275 5490	5042* 5160&
5282 5046 5167*	
5283 5048& 5168	
5284 5051& 5169*	
	5060 5173

RISHELL:	MOZART:	PLAYERPHONE:	McKINLEY:
5048 5315		5313 5099#	
F5079# 5316		5365 5150*	
5129 5327		D5414# S5160	
5403 5397		5441* S5161	
D5430# 5498		5448	
5447 5456		5456	
5453*			
5489#			
5466*			
5526			

KEEN-O-PHONE:	EMPIRE:	CANADIAN BRUNSWICK:
5006# 5028		5022
5026# 5106		5084*
5032 5417		5108
	5475	5117&
		5238
		5240&*
		5248*

CRESCENT (N. B. : Issued under 3-digit catalog numbers in parentheses, but Rex catalog numbers visible in wax):
5034& (145)
5165# (146)

REMINGTON: 5002#

FRAAD: 5280

Operaphone: 5163&

Imperial: 5522*

4. Note re the letter prefixes seen on certain catalog numbers: the "F" seems to stand for "Foreign" and was used to indicate ethnic as well as some operatic vocal material. The "D" stood for "Dance" and the "S" for "Sacred".

MORE FROM BLACKER:

Tracking diagram correction (Re: RR 124); Larry Holton (Jewel 5201); Improvising a microfilm viewer.

I wish to call your attention (and everyone else's) to a small booboo in the tracking diagram of a self-tracking arm for an electric cylinder player, as reproduced in "RR" 124. The straight line drawn across the cylinder indicates the type of line a feedscrew-driven arm would traverse across the cylinder. A self-tracking arm, such as that depicted on the cover photo, would trace an arc -- i. e., a curving line -- across the record. As I said in the text, this should be kept to a minimum by using as long an arm as possible, consistent with minimum mass Re Carl Kendziora's Plaza master listing: I have mx. 7722 ("Swanee Sue"; Harold Lambert) on Jewel 5201, side B, credited to "Larry Holton." The accompanying "orchestra" is actually a trio consisting of Frank Trumbauer, Joe Venuti and Eddie Lang. Tram takes a solo after Lambert sings the second verse -- about half a chorus in length. The side isn't listed in Rust, but should be. In mention this as a suggestion that the two other titles in that session may be similarly worth watching for Finally, I have a suggestion to pass along to Tim Brooks, who was inquiring about the availability of a used microfilm viewer in the correspondence section of issue 124: if he can't find a used viewer, he might be able to improve a satisfactory substitute from an old toy 16 millimeter movie projector. Remove the motor (or drive belt), use a low-wattage lamp and project the film frame by frame on a screen, operating the pulldown claw manually. It will probably be necessary to tilt the machine on its side. I've never tried this but it should work.

MODERN EYEZING (continued)

28. For those interested in the DIAL catalogue, rumor has it that Ross Russell is planning to issue his entire DIAL jazz output on 12" LPs. The first release will duplicate the SPOTLITE Charlie Parker LPs and Tony Williams of SPOTLITE tells us that new takes by Dodo Marmarosa have surfaced during the preparation of additional DIAL LPs. Let's hope Ross or Tony or someone sends out a press release detailing what's ahead. comments to Bob Porter, 79 Lincoln Ave. Bergenfield, N.J. 07621.

MUSIC KLEE SPEAKING (continued)

Five with Louis and Sidney . . . The Oliver Creole Band . . . The Red Allen/Coleman Hawkins and their orchestra sides plus some of Hawk's work from the swingin' 40s with his own band and those couple of rare sides he did with Basie. The series is worth it if only for Oliver's "Riverside Blues," "Jazzin Babies Blues" and "Buddy's Habits" which features Satchmo's only known recorded slide-whistle solo. Then there's all those Chocolate Dandies side with Hawkins, Jimmy Harrison, Benny Carter, etc. Now if only Columbia would re-issue the delted four record "Study In Frustration" set by Fletcher Henderson and his Orchestra, a friend of mine was offered a set for sale at the price of \$60.00. So much for fair trading.

So that's what John Hammond and the others at C. B. S. are up to these days. Strange that RCA Victor just can't seem to make it out of their rock n' roll trick bag. There's so much good stuff by Berigan, Fats, Jelly, etc. that it would be nice to have around again. Some stores are importing the French RCA reissues that have been doing a magnificent job reissuing obscure and hard to get Ellingtons, Wallers and Beiderbecke items. They are also in the midst of a project that will see the issue of all the sides by McKinney's Cotton Pickers. They're up to Vol. 3 and there's at least one more LP to come before the project is completed. It is interesting to compare French RCA's exhaustive chronological survey of Ellington with their U. S. counterpart's shoddy spotty reissues of Duke's material.

I urge everyone reading this to support Columbia's reissue project because maybe if Victor sees it happen a few blocks up the Avenue of the Americas we might get a little action out of little nipper. God knows they've got the stuff in their vaults.

Joe H. Klee, P. O. Box 48
Peter Stuyvesant Station
New York, New York 10009



FROM HAROLD FLAKSER, BROOKLYN, N. Y.

Dear Len,

Just would like to make a very small correction to an error contained in Rust's JAZZ RECORDS, 1897-1942, under Jim Europe (p. 552), first Vi recording session, of 12/29/13. The spelling given for the tango, "El Irresistible", is incorrectly given as "Lozatti". This may very well be the spelling given on the Vi label copy;--however, the correct spelling of this composer is: /Lorenzo/ Logatti (b. 1872 - 1954).

MORE FROM FLAKSER

Am still researching the P. Whiteman/Bix issues on Spanish REGAL. In the meantime, have been doing a little other American (!!) research!!!

Firstly, for the Bunny Berigan 11/28/39 Vi session listed in Rust (p. 141) the first name of reedman Anderson is correctly spelled -- not Stewart -- but, Stuart. Met him at the N. Y. Jazz Museum; & was given this detail.

Secondly, concerning the Les Hite line-up (last session given in Rust /p. 804/ for the HIT session is probably the following, if, indeed, it took place ca. Jan., '42:--

Joe Wilder, Walter Williams, Stumpy Whitlock (tpts); Britt Woodman, Alan Durham, Alfred Cobbs (tbns); Floyd Turnham (1st as), Les Hite (as & ldr); Rodgers Hurd, Quedellis Martin(ts); Sol Moore (bar); Coney Woodman (p); Oscar Pasley (g & el g); Benny Booker (bs); Oscar Bradley (dms).

The ballad vocalist was, probably, Jimmy Anderson, Trombonist Alan Durham also took some of the vocals; as well as Les Hite, himself.

The Les Hite Orch. was playing at The Chatterbox, Mountainside, N.J., since ca. Nov., 1941 & was still playing there in Jan., 1942. At least that was the line-up at The Chatterbox.

Note that this above line-up differs somewhat from that given by Rust.

Hope this is of some interest to some RR readers.

EARLY JAN PEECE

info. from Emil Pinta, Worthington, Ohio

It is probably NOT a well-known fact that in the late '20's and early '30's Jan Peerce, the ageless operatic tenor, doubled as a "hot" violinist and occasional vocalist with various dance bands in the N. Y. area using the name of Jack or Pinkie Pearl (his real name was Jacob Pincus Perelmuth). This is verified in an interview with him in Sat. Eve. Post, March 17, '56, however no mention is made of any recordings.

Recently I obtained three records that list the vocalist as either Jack or Pinkie Pearl and are unmistakably Peerce. They are: Crown #3268, "Snuggled on Your Shoulder" v. Pinkie Pearl; "Let That Be a Lesson To You" v. Marty Golden - by Lou Gold and his Orch.; Crown 3375 "Say It Isn't So" v. Charlie Palloy; "Something In The Night" v. Jack Pearl - by Jack Berger & His Hotel Astor Dance Orch.; Gem 3377, "I Guess I'll Have To Change My Plans"/"Nightfall", Jack Pearl v. both sides, by Alice Blue Gown Dance Orch. Judging by the serial no.'s these were issued between Jan.-Sept. '32. These are the only recordings I know of, but there may be more. I'd welcome any comments from you or your readers.

SHELTON BROOKS

info. from Walt. Mitchell, Oriskany, N. Y.

Regarding Shelton Brooks comedy appearances on 20s Okeh records, for anyone interested, Shelton Brooks is the same gifted individual who wrote "Some Of These Days" for Sophie Tucker (or rather, with her in mind) in 1911. He struck pay dirt again in 1917 writing "The Darktown Strutters' Ball." Performed "Some of These Days" on the second edition of "Johnny Carson's Sun City Scandals" in his eighties and I think he's still living! Brooks was also famous in vaudeville for his impersonations of Bert Williams, to such an extent that he was recruited to play Williams in 1943 in the all-black film "Stormy Weather." I saw most of this film not too long ago and Brooks, as Williams, was supposed to have sung Williams' theme song, "Nobody."

I didn't see Brooks in the telecast of the film. I may have missed him, or perhaps his spot was cut from the telecast for time reasons, or the spot may have been cut entirely before the film was even released. But I know he at least went as far as to make a TCF studio disc of one verse and one chorus of the song.

TED BARTELL

Info requested by Steve Abrams, Newark, Calif.

I have a Harmony record with Ted Bartell Orch. (Red Hair & Freckles).

Ted Bartell himself was trumpet player with some Whiteman sides, Lanins or Selvins) but who is the rest of the great personnel.

Another Harmony record has the Louisiana Collegians playing Making Whoopee (they sound somewhat similar to the whoopee maker sides and yet diff'r) Anybody know who is on that side for sure?

MARBURGER and CATO

from Ralph Fairchild, Fremont, Calif.

MEMO: Re Walt Allen's inquiries (Issue 124) about Harvey Marburger Orchestra, and, more especially, Cato's Vagabonds and their reported Dec. 10, 1927 recording date with Brunswick, I have searched my Brunswick master list of recordings from cat. #20011, starting in May, 1928, in the old XE matrix series, through June 1930, and the popular recordings do not show either of these names. Perhaps the bands were recorded, but never processed. . . Although the Springfield Missouri Boy Scout Band made it in the 1920s! Neither did these names appear in any British catalogue lists I have . . .

JERRY JOHNSON's "MISSOURY MISERY" and TONY PASTOR?

from Paul De Mane, Cortland, N. Y.

Long time, no correspond. I think that I may have identified one of the musicians on a record. If the following has appeared in print, I did not see it.

The record in point is "Missoury Misery" by Jerry Johnson on Victor 24729. Brian Rust lists Dick Robertson as vocalist and director. He MAY be director, but he ain't the vocalist. Unless I'm sadly mistaken, the vocalist is Tony Pastor. By the same token, it would seem safe to assume that Tony played tenor on the side. Either you or one of your collector brethren must have a copy of this disc and can check this out.

Seems as though someone told me that Pastor died a few years ago. Do you suppose that this could be checked through Pastor's family or possibly Artie Shaw? It seems to me that one (or more) of Tony's kids made at least one LP for Roulette or some such label.

In short, I offer the above for what it is worth.

LEEDS & CATLIN, AMERICAN and INTERNATIONAL TALKING MACHINE COMP. MATRICES, pre-1910 vintage

Exploratory research by Bill Bryant, Portland, Maine

In connection with some research I'm conducting on early labels derived from Leeds & Catlin, American, and International Talking Machine Co. matrices, I'd appreciate it if readers could send full details of any discs they may have under the following labels:

American
Apollo
Aretino
Busy-Bee
Clico
Concert
Eagle
Excelsior
Imperial
Kalamazoo (Duplex)
Leeds
Manhattan
Nassau
Oxford
Royal
Siegel-Cooper
Silver Star
Sir Henri
Sun
Symphony
Talk-O-Phone
Vim

All of these are pre-1910 vintage, so later items perhaps bearing the same trade name need not be listed (such as Lyric, Apollo, etc.)

LEEDS & CATLIN (continued)

If anyone should have any printed material--catalogs, supplements, trade notices, even trade adverts--relative to any of these early, obscure labels I'd be grateful for its loan or at least a photocopy of it.

I'm attempting to learn all I can about the origin, activities, and products of each. Also I'm engaged in compiling numerical lists by catalog and matrix numbers and need a great deal of data. My only source of information thus far has been either personal inspection of the disc or submission of data by another collector.

Thanks for your assistance.

VERA GUILAROFF PASSING (see her story in R. R.) from Jim Kidd, Montreal, Canada

Bad news! regret to report the death of Vera Guilaroff, one of Canada's finest pianists and a great lady. In poor health in recent years, she had been living in New Brunswick. Thinking of Vera reminds me of one wonderful weekend when Carl Kendziora and Mike Montgomery joined us for an all-music, all-record three days!

MORE FROM JIM!

Just turned up a copy of Velvetone 7121 (Mills Merry Makers) which, as you well know, had been presumed to be unissued. If something like that can be found in 1974, anything is possible!

PRINCETON TRIANGLE ORCH - MORE!

from Bob Davenport, San Anselmo, Calif.

I have Royal 3207/3208 of the Princeton Triangle Orch., Chuck Smith, Director. These sides are: "Wrong Again" (Vo. Midge Wood & Fran Messimer) and "At Last" (Vo. Nick Foran--the same, who was later known as Dick Foran in the movies!)

LOUIS ARMSTRONG Transcription Research from Nick Tosches, NYC

I'm writing in the hopes that you might be able to help me evaluate the worth of a record that has just come into my possession.

The record is a one-of-a-kind 78 rpm recording of "Lazy 'Sippi Steamer" by Louis Armstrong and His Orchestra. (12" diameter)

It is a radio station transcription. The label is yellow with the imprint of the "Chappie Willet Recording Studios/156 West 44th Street, N. Y. / BRyant 9-8060 / Suite 203."

Typed on the label are the following: "Record No.: MASTER" - "Date: 1/23/40" - "Station: WABC."

The record is in Very Good condition and includes a spoken introduction by some unnamed master of ceremonies.

FROM REG HALL, England

John Kimmel project

I'm preparing a longplaying record of the Brooklyn accordeonist, John Kimmel, to be issued fairly soon by a small, independent folk-music label in Britain. Kimmel recorded for many companies under a variety of names - Joseph Kimmel, John Kimmble, Edward McConnell and Edward Kelly - both on cylinder and disc. His repertoire was largely Irish dance music, although he also included cakewalks, marches and German waltzes, and he seems to have re-recorded his basic material many times over. So far I have over 70 recordings at my disposal and in all probability this would allow me to edit a fairly definitive collection, but I'd like to make a first class job of it and appeal to collectors to chip in whatever material they might have.

I intend publishing a discography with the record, so I'd appreciate any information even if it seems commonplace. I'm short of background material, photographs, eye-witness accounts, information about his accordeon, whether he could read or not, the locations he played in, etc., and I'd be particularly interested in contacting any member of his family or the families of his two accompanists, Joe Linder and Andrew Fiedler. Can anyone confirm 1) that the composer credits DeVeau and Edgar DeVeau hide his identity and 2) whether or not he made any records in any context other than as a soloist.

All correspondence will be answered promptly and full credits will be given when the record is issued.

Reg. Hall, 7 Duppas Avenue, Croydon, CRO 4BX, United Kingdom.

Tex Ritter collection

see 108 109 111
113/4 115 119/20
122 124 125/6 127
129/30

TEX RITTER (continued) by D. Toborg



Pickwick

JS-6138: High Noon

High Noon (Do Not Forsake Me
This Land Is Your Land
Bury Me Not On The Lone Prairie
Blood On The Saddle
You Don't Know Me

The Wayward Wind
Barbara Allen
The Streets Of Laredo
Bad Brahma Bull

(The selections in the above album are taken
from Capitol cut out albums ST-1291, 2743,
2890, and 2974)

Country Music Association

CMA-102: Here Lives Country Music

Jimmie Rodgers (I'm In The Jailhouse Now)
Roy Acuff (Wabash Cannonball)
George D. Hay
Ernest Tubbs (Walkin' The Floor Over You)
James R. (Jim) Denny
Eddie Arnold (Anytime)
Uncle Dave Macon (Goin' Back To The Farm)
Original Carter Family (Wildwood Flower)
Hank Williams (Lovesick Blues)
Arthur E. (Uncle Art) Satherley

Red Foley (There'll Be Peace In The Valley) For Me)
Bob Wills (San Antonio Rose)
J. L. "Jee" Frank
Bill Monroe (Blue Moon Of Kentucky)
Stephen H. Shoies
Gene Autry (Back In The Saddle Again)
Fred Rose
Tex Ritter (I Dreamed Of A Hillbilly Heaven)
Jim Reeves (He'll Have To Go)
Jimmy Davis (You Are My Sunshine)

(Tex Ritter reads the plaques of the Artists in the
Country Music Hall of Fame. Readings are followed
by the original recordings of the artists as listed
above. Eddie Arnold reads Tex Ritter's plaque.

Thank You Mr. President

(The above is an album of selections from the speeches
of President Nixon with Narration by TR. Only 2
copies of this recording were pressed. One was pre-
sented to President Nixon by TR in Dec. 1973. The
second copy is in the Archives of the CMA. According
to the White House the President's copy will become
part of the Nixon Library).

MULTI ARTIST LPs. ONLY SELECTIONS BY TR LISTED

12" LPs

Capitol

SL-6555: Country And Western Favorites
Railroad Life
The Fool's Paradise

Starday

SLP-333: Johnny Bond / Ten Little Bottles
New Year's Day (Tall Tale)

(Although not credited on the above album TR
joins Johnny Bond in the above duet)

Disneyland

ST-3994: Country Bear Jamboree
Blood On The Saddle

10" LPs

Capitol

HX-3059: Songs For Children

Animal Fair
Thank You
Big Rock Candy Mountain
Green Grass Grew All Around
Cactus Jacksén Had A Ranch

(The above is side 1 of a 10" LP. The flip is
a story Hopalong Cassidy And The Singing Bandit.
This side is not by TR)

(TO BE CONTINUED)

PLAZA

CARL KENDZIORA (7866 through 7946)

5000 Series (cont'd)

Given are Masters, tune titles, artist credits
and dates.. Listing began in 36, July 1961...

From
Issue
129/30

7866-Kiss Me Again	-Dixie Marimba Players	-3/21/28
7867-I'm Falling In Love With Someone	-Dixie Marimba Players	-3/21/28
7868-When You're Away	-Dixie Marimba Players	-3/21/28
7869-The Engineer's Hand Was On The Throttle	-Willard Randolph	-3/22/28
7870-I Can Remember The Kind Things Mother Did	-Willard Randolph	-3/22/28
	(Remade 4/6/28)	
7871-She Waves As His Train Passes	-Willard Randolph	-3/22/28
7872-Don't You Think Of Sister And Brother	-Willard Randolph	-3/22/28
	(Remade 4/6/28)	
7873-Was It A Dream?	-Harold Lambert	-3/22/28
7874-Tho' You Threw Me Down	-Hollywood Dance Orchestra	-3/23/28
7875-Just Across The Street From Heaven	-Sam Lanin & His Orchestra	-3/26/28
7876-Sweet Sue - Just You	-Sam Lanin & His Orchestra	-3/26/28
7877-Happy Go Lucky Lane	-Sam Lanin & His Orchestra	-3/26/28
7878-She's The Sweetheart Of Six Other Guys	-Billy Jones-Ernest Hare	-3/27/28
7879-Down By The Old Front Gate	-Billy Jones-Ernest Hare	-3/27/28
7880-Let Me Dream And Dream Of You Forever	-Billy James' Orchestra	-3/27/28
7881-Ten Cents Worth Of Crackers And Ten Cents Worth Of Cheese	-Billy James' Orchestra	-3/27/28
7882-It's Time To Make Love	-Billy James' Orchestra	-3/27/28
7883-Sweetheart I'm Sorry (That I Made You Cry)	-Harold Lambert	-3/28/28
7884-The Rose You Gave To Me	-Harold Lambert	-3/28/28
7885-Stayin' Home Nights	-Harold Lambert	-3/28/28
7886-Together	-Ferera's Hawaiians	-3/30/28
7887-Garden Of Dreams In Alohaland	-Ferera's Hawaiians	-3/30/28
7888-Dream River	-Ferera's Hawaiians	-3/30/28
7889-I Can't Do Without You	-Roy Smeck	-3/31/28
	(Remade 4/14/28)	
7890-Our Bungalow Of Dreams	-Roy Smeck	-3/31/28
	(Remade 4/14/28)	
7891-Lila	-Andy Sannella's Trio	-4/2/28
7892-Back In Your Own Back Yard	-Andy Sannella's Trio	-4/2/28
7893-Moonlight Reminds Me Of You	-Hollywood Dance Orchestra	-4/3/28
7894-I Wonder If You Care	-Hollywood Dance Orchestra	-4/3/28
7895-Remember Me To Mary(If She Still Remembers Me)	-Hollywood Dance Orchestra	-4/3/28
7896-There's Something About A Rose(That Reminds Me Of You)	-Lou Raderman & His Pelham Inn Orchestra	-4/4/28
7897-In A Little Two By Four For Two	-Lou Raderman etc.	-4/4/28
7898-I'm Riding To Glory(With A Glorious Girl)	-Lou Raderman etc.	-4/4/28
7899-Sunshine	-George Beaver	-4/5/28
7900-Laugh, Clown, Laugh	-George Beaver	-4/5/28
7901-I Still Love You	-George Beaver	-4/5/28
7902-Jolly Fellows Waltz	-Adrian Schubert's Concert Orchestra	-4/6/28
7903-Sweetheart Waltz	-Adrian Schubert's etc.	-4/6/28
7904-Ramona	-Roy Smeck	-4/9/28
	(Remade 4/27/28)	
7905-Sunshine	-Roy Smeck	-4/9/28
	(Remade 4/27/28)	
7906-Two Little Rooms	-Hollywood Dance Orchestra	-4/10/28
7907-In My Bouquet Of Memories	-Hollywood Dance Orchestra	-4/10/28
7908-I Didn't Think She'd Do It - But She Did	-Hollywood Dance Orchestra	-4/10/28
7909-After My Laughter Came Tears	-Nathan Glantz & His Orch.	-4/11/28
7910-Beloved	-Dixie Marimba Players	-4/13/28
7911-Waitin' For Katie	-Nathan Glantz & His Orch.	-4/11/28
7912-Somebody I Know	-Nathan Glantz & His Orch.	-4/11/28
7913-Memories Of The South (Part I)	-Roy Smeck	-4/12/28
7914-Memories Of The South (Part II)	-Roy Smeck	-4/12/28
7915-Mem'ries (Golden Memory Days)	-Dixie Marimba Players	-4/13/28
7916-Estellita (In Love's Garden)	-Dixie Marimba Players	-4/13/28
7917-They Landed Over Here From Over There	-George Beaver	-4/14/28
7918-When Birds Of A Feather Get To-gether (They're Bound To Come Across)	-George Beaver	-4/14/28
7919-Let's Give Three Cheers (For The Three Volunteers)	-George Beaver	-4/14/28
7920-Oh How She Could Shake Her Tambourine	-Billy James' Orchestra	-4/17/28
7921-Boo-Hoo-Hoo (What Am I Gonna Do?)	-Billy James' Orchestra	-4/17/28
7922-I'm Sorry And You're Sorry (We're Both Sorry Now)	-Billy James' Orchestra	-4/17/28
7923-Climbing Up De Golden Stairs	-Dalhart-Robison-Hood	-4/18/28
7924-The Little Green Valley	-Dalhart-Robison	-4/18/28
7925-The Sidewalks Of New York	-Orchestra with incidental	-4/19/28
7926-Medley Of Old Time Favorites	-Singing by George Beaver	-4/19/28
7927-If I Can Ba-Ba-Baby You	-Radio Imps	-4/20/28
7928-I Found Her	-Radio Imps	-4/20/28
7929-My Last Waltz With You	-George Beaver	-4/23/28
7930-Shining Star	-George Beaver	-4/23/28
7931-What Good Are Tears?	-George Beaver	-4/23/28
7932-Honolulu Maid	-Roy Smeck	-4/24/28
7933-Hawaiian Starlight Of Mine	-Roy Smeck	-4/24/28
7934-I Scream-You Scream-We All Scream For Ice Cream	-Six Jelly Beans	-4/25/28
7935-Straight Back Home	-Six Jelly Beans	-4/25/28
7936-Know Nothin' Blues	-Six Jelly Beans	-4/25/28
7937-Rag Doll	-Sam Lanin & His Orchestra	-4/26/28
7938-Angela Mia (My Angel) (Remade 8/18/28)	-Sam Lanin & His Orchestra	-4/26/28
7939-My Miami Moon	-Sam, Lanin & His Orchestra	-4/26/28
7940-The West Plains Explosion	-Vernon Dalhart	-4/26/28
7941-The Hanging Of Charles Birger	-Vernon Dalhart	-4/26/28
7942-The Death Of Floyd Bennett	-Vernon Dalhart	-4/27/28
7943-The Empty Cradle	-Vernon Dalhart	-4/27/28
7944-Last Night I Dreamed You Kissed Me	-Herb Spencer & His Orch.	-4/30/28
7945-Collegiana	-Herb Spencer & His Orch.	-4/30/28
7946-Persian Rug	-Herb Spencer & His Orch.	-4/30/28

(TO BE CONTINUED)